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The ART NEWS

VOL. XXX

NEW YORK, FEBRUARY 27, 1932

NO. 22 WEEKLY



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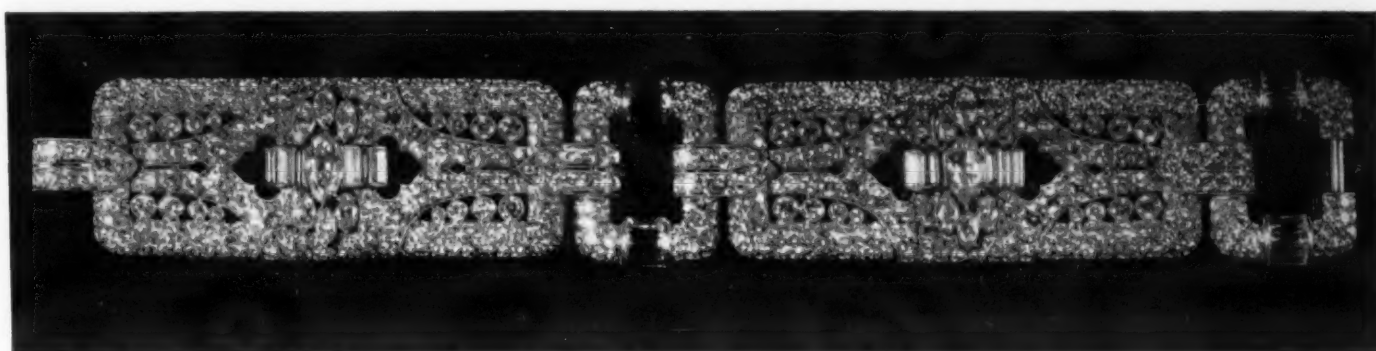
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"Little Girl in Bonnet"



"Curly"



"Nancy"



"Gerome"



"Indian with Meat"

THE ELEVEN PAINTINGS by George DeForest Brush, N. A., as shown, were all sold on the opening day of Mr. Brush's one man exhibition in our Galleries. One was purchased by the National Academy of Design and the others for both public and private collections. This is certainly a high tribute to the work of this great American master and speaks a note of encouragement to those who feel American Art is being neglected at the present time. By request Mr. Brush's exhibition will be extended through March 5th.

MARCH EXHIBITIONS

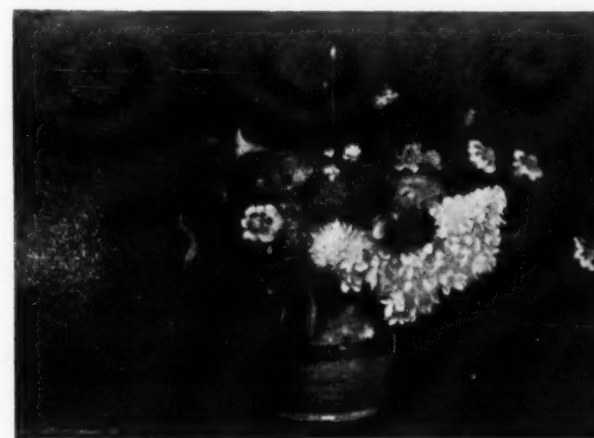
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|--------------------------|---|
| Extended to March 5th | Walter L. Clark Portraits |
| 1st to 12th | Hobart Nichols Landscape
Dorsey Potter Tyson Coloured Oriental Etchings |
| 1st to 15th | Etchings by Helen Wills, Howard Cook, Mabel Dwight, Herman A. Webster, Ernest D. Roth, Louis Lozowick, Joseph Margulies. |
| 15th to 31st | Etchings by Childe Hassam, Edward Hopper, Wanda Gag, Adolph Dehn, Rockwell Kent, Richard Lahey, Arthur William Heintzelman. |
| March 15th to April 16th | Garden Sculpture. |



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"Indian and Swan"



"Flowers"



"Shooting Flamingos"



"Tribble"



"Moose Chase"

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The ART NEWS

S. W. Frankel, Publisher

NEW YORK, FEBRUARY 27, 1932

Contrasts in Art Of Vlaminck and Derain Revealed

Two French Painters of Our
Own Time Brought Together
in Show Stressing Comparative
Values of Their Work.

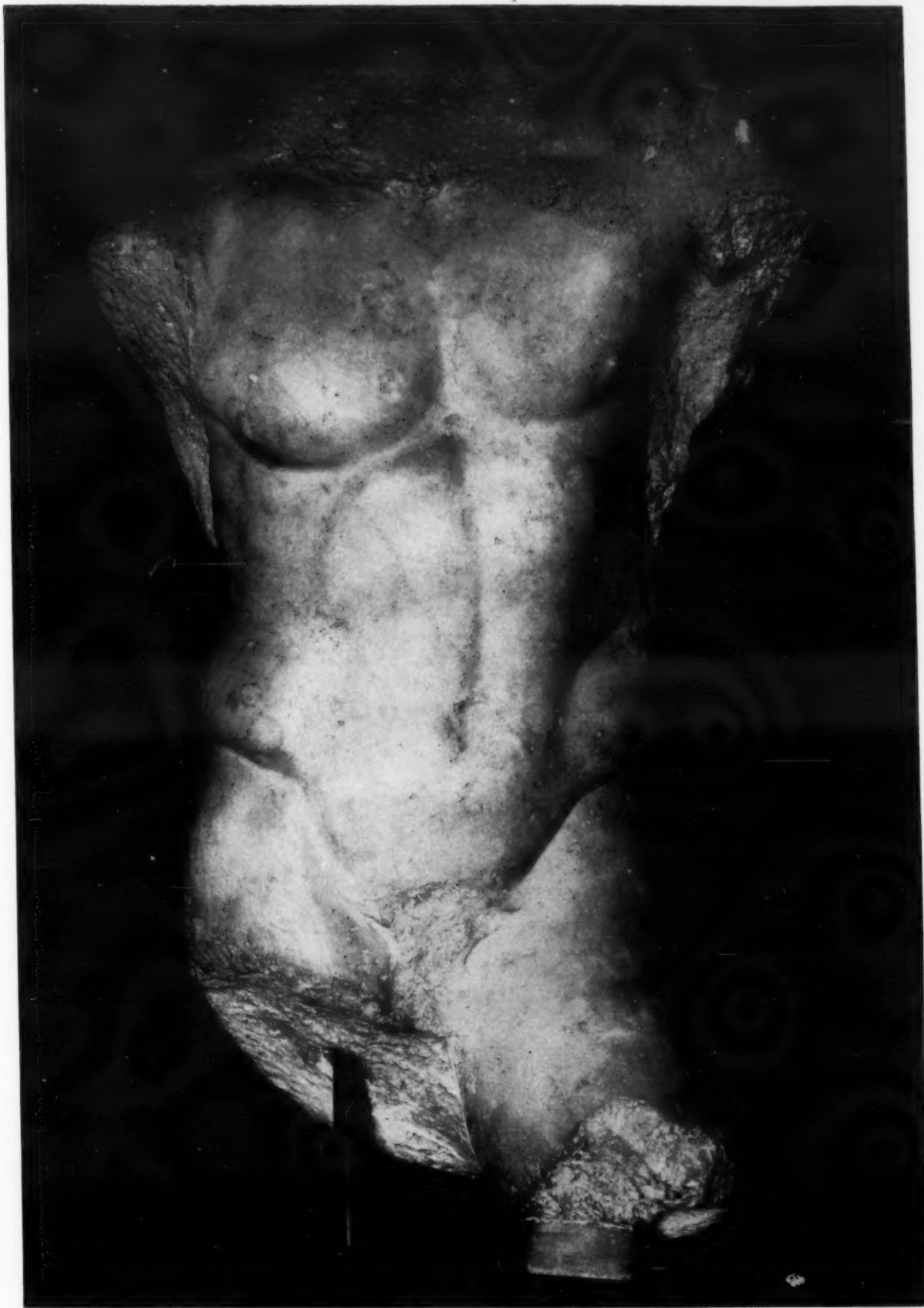
By RALPH FLINT

Maude Dale completes her second season's directorship of exhibitions at the Museum of French Art with a Derain-Vlaminck show that quite lives up to the high standard she has created for herself in this branch of art work. She brings together these two French painters of our immediate time in a "Comparative Exhibition," tossing in portraits by Henner and Monticelli to help in establishing "a just estimate of how great or how small a break in tradition" this modern movement in painting may have been. As to what idea prompted Mrs. Dale to this dual exposition, I am not wholly clear, but I more or less suspect her chief intention was to swing the balance toward Vlaminck rather than in Derain's direction. Knowing these two painters as we all do through long continued exhibitions in the local galleries, it is obvious at first glance that the canvases which Mrs. Dale has chosen to represent Vlaminck are far more adroitly and glamorously culled than those which bear Derain's signature. She has given him the benefit of a shrewd selection of early and late works that argue more for his promise than for fulfillment, while with Derain she has failed to give us any of those splendid figure pieces or glamorous southern landscapes that have been coming in such brilliant succession from his hand these past years.

The local galleries are full of the repetitious landscapes that Vlaminck has been content to deal out rather too prodigally of late, works that do not wear at all well and that bear little relation to the stirring "Port de Marseille" which is the *clou* of Vlaminck's part of the exhibition. Compared with Derain's splendid "Le Vieux Pont" done in those early days when the two painters were both under the spell of Cezanne, the "Port de Marseille" loses much of its thrill. The theatricalism that Vlaminck has traded on so conspicuously during these latter years shows up in this composition when laid beside the calm, solemn and monumental vision which Derain has evoked in his river scene. If these two painters started out together in their quest for pictorial accomplishment then these two canvases may well illustrate the parting of their ways.

No matter how cleverly Vlaminck may ply his pictorial blandishments—he has two handsome flower paintings here, beside a group of smartly executed water colors and a very dignified "Nature Morte" of early facture—he has done little to rank with the notable succession of canvases that have won a sure place for Derain in every important collection of modern painting, either here or abroad. His large "Vatican Garden," while a handsome can-

(Continued on page 7)



LIFE-SIZED GREEK TORSO OF HERCULES

This superb work of art was recently sold to a New York collector by the Brummer Gallery.

LUCIONIS MAKE A RECORD IN SALES

Fourteen paintings and eleven etchings by Luigi Lucioni were sold at the recent exhibition of his work at the Ferargil Galleries. This number of sales is believed to break all records for a one-man show in New York this winter.

One of the paintings was acquired by the Metropolitan Museum, a characteristic still life entitled "Dahlias and Apples." Mr. Lucioni is probably the youngest artist represented in this institution, for he has just turned thirty.

Three other canvases were purchased by a California amateur, while others went into important collections in New York and other Eastern states.

Charles II Art Exhibit Rich in Rare Mementoes

By LOUISE GORDON-STABLES

LONDON.—The Charles II exhibition in Grosvenor Place is attracting not only amateurs of XVIIth century art, but also many who are interested in the romantic associations of this age, as reflected in mementoes vividly recalling important incidents and personages of the period. As examples, one may identify among the exhibits the chessmen given to Samuel Pepys by the Merry Monarch and the handsome silver-gilt ewer referred to by the diarist, Evelyn, as adorning "the new church at St. James." There is a thrill in looking into the mirror richly framed in stumpwork, that once reflected the lovely features of Nell Gwynne. In another room, a canvas

(Continued on page 16)

WOLLENBERG SALE SET FOR MARCH 15

BERLIN.—The collection of A. Wollenberg, a most discriminating connoisseur of old art, will be dispersed at Lepkes on March 15. Every piece was chosen with a view to quality. Included are Italian and French furniture, a few select Italian bronzes, Persian carpets, Chinese porcelains, and other decorative objects. Two hangings—the one a French *petit point* embroidery of circa 1760-70, the other of Italian origin from the second part of the XVIIIth century—are of remarkably fine quality.

Among the paintings are a work by Botticini (an angel's head) and a small charming Madonna by Isenbrant. The Dutch masters are well represented in van Goyen, J. V. Ruysdael, Brekelen-

(Continued on page 16)

Famous 'Red Boy' To Be Included In April Auction

Lambton Castle Art Treasures
To Be Dispersed by Ander-
son and Garland of Newcastle-
on-Tyne, England.

LONDON.—The inclusion of the Earl of Durham's famous "Red Boy" by Lawrence in the forthcoming dispersal of the Lambton Castle art treasures has at last been definitely settled. Detailed information has now been received by THE ART NEWS concerning this important auction, which will extend over a period of fourteen days, commencing on April 18. The firm of Anderson and Garland of Newcastle-on-Tyne has been selected as the auctioneers for this great dispersal, which promises to cause considerable excitement, both here and abroad. Not only the family portraits will be offered on this occasion, but the entire contents of the castle, including furniture, silver, porcelains, glass and engravings.

"The Red Boy" or "The Portrait of Master Lambton" is so well known to collectors of English painting and has been so frequently reproduced that detailed comments upon it are somewhat superfluous. It is sufficient to recall that this charming portrayal of a young boy has during recent years elicited many large offers from leading amateurs, all of which have been refused. With its glamorous associations and distinguished pedigree, "The Red Boy" will undoubtedly be the *clou* of the sale; however, many other ancestral portraits will also come up on this occasion. These include Hoppner's fine depiction of Lady Anne Lambton and her family, a distinguished portrayal of William Lambton, Esq., by Reynolds, a full-length portrait of Louise, Countess of Durham, by Lawrence and Romney's striking "General Lambton"—a remarkable galaxy of ancestral portraits which have been handed down from generation to generation until the present day. Also notable among the English works are two fine Zoffany's and examples by Richard Wilson and Patrick Nasmyth. Of the later school, we find characteristic examples by W. Mulready, the early XIXth century subject painter, and portraits by Francis Grant and by Thomas Phillips, both of whom had most of the famous men of their day as sitters.

In the group of Dutch paintings, canvases by Lucas de Heere and Cornelis Janssens are outstanding, while works by Sebastian del Piombo, Bassano and Canaletto are to be found among the Italian masters. A charming Nattier is a feature of Lord Durham's French collection, while the decorative work of Angelica Kauffman, whose success in England was so greatly stimulated by the patronage of Reynolds, is also represented.

The furniture includes English, French, Dutch and Flemish specimens of various periods. Of especial interest are a charming Queen Anne gesso table in parcel gilt, a fine Chippendale

(Continued on page 15)

YALE EXHIBITS WASHINGTONIANA

NEW HAVEN, Conn.—Yale University on February 22 opened an extensive exhibition comprising its own treasures together with various loans relating to the life of George Washington and the history of the United States during his lifetime.

The various portraits of Washington are arranged in a group around the full-length portrait of Washington by Trumbull in the Trumbull room. Here, for the first time since its acquisition by the university through the bequest of Chauncey M. Depew, Jr., is exhibited the fine portrait by Stuart which was withdrawn from the Depew sale last spring. It appears in pristine condition and was formerly on public view in 1899 at the Washington Inaugural Centennial at the Metropolitan Opera House in New York.

Two other portraits in oils are those lent by Mr. and Mrs. Francis P. Garvan of New York City, the depiction by Joseph Wright presenting Washington as the Continental Commander-in-Chief in blue and buff regiments, and the Edward Savage work showing him as the First President.

Among the rare engravings done during the life of Washington are a pair of both George and Martha, painted and mezzotinted by Peale in 1778. Also of great rarity is the mezzotint in colors, engraved by Valentine Green in 1781 from the well-known portrait by Colonel Trumbull. These were selected from the Mabel Brady Garvan collection, which belongs to the university, and are being shown by the university for the first time.

And still a third especially rare print is that of 1791 by Amos Doolittle, famous for his realistic engravings of the battles of Lexington and Concord after paintings by Ralph Earl.

Washington portraits also appear in this exhibition upon textiles, bottles, plates, mugs, cider jugs, and so on, made throughout the first half of the XIXth century.

The Yale Library lends the silver and copper coins bearing the head of Washington from 1793-99 as well as the pewter dollars with his likeness, issued by the Continental Congress in 1776-77.

By way of sculpture, there is to be seen a bronze replica of the Houdon bust and a small alabaster bust of the Joseph Wright type, while of perhaps the greatest interest is the working model in plaster of the equestrian statue made by Henry Kirk Browne and unveiled in Union Square in 1856. This was the second equestrian statue to be cast in this country and the first of the Father of his Country. This plaster was presented to the university in 1929 in memory of Edmund Terry, '37.

Mention must also be made of the Currier and Ives lithographs showing Washington as farmer, soldier, at Valley Forge, crossing the Delaware and all the rest.

Other Washingtoniana has been lent by DeLancey Kountze, '99.



"MADONNA ENTHRONED WITH SAVIOUR"
By ZENOBIO DI MACHIAVELLI
This fine Italian primitive has been added to the Gallery of San Diego by the Fine Arts Society of that city.

RARE PRIMITIVE FOR SAN DIEGO

SAN DIEGO.—The Fine Arts Society of this city has presented the Fine Arts Gallery of San Diego with a very important primitive by Zenobio di Machiavelli.

This altar-piece, measuring 55½ inches in height and 25 inches in width, represents the Virgin enthroned holding the Saviour on her knee, angels surrounding this scene of serene Majesty.

Raimond Van Marle points out that this picture shows the direct influence of Benozzo Gozzoli, whose pupil Machiavelli was, as well as the great Florentine tradition of Angelico.

The Louvre possesses a "Coronation of the Virgin," executed by this Master in 1473, the Academy of Pisa has a Virgin with Saints and the Museum of Dublin counts a picture by this Master among its treasures.

WATER COLOR JURY MEETS IN CHICAGO

CHICAGO. — The Twelfth International Exhibition of Water Colors will open at the Art Institute of Chicago from March 31 to May 30. The jury of selection, which met on February 16, was composed of Emil Holzhauer, of New York; Frank Leonard Allen, of Bloomfield Hills, Michigan; and John W. Norton, of Chicago. The six prizes to be offered are the following:

The Watson F. Blair prize of \$600 for purchase or award.

The Mr. and Mrs. Frank G. Logan medal with \$500 as a purchase or an award.

The Watson F. Blair prize of \$400 for purchase or award.

The Logan prize of \$250 and the Logan prize of \$150, each to be given for a water color, pastel or drawing and not to be awarded to the same artist two years in succession.

The William T. Tuthill prize of \$100 for a water color.



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LE VIEUX PONT

By ANDRE DERAÏN

Included in the comparative Derain-Vlaminck show, now current at the Museum of French art.

Contrasts in the Art of Derain and Vlaminck Theme Of Comparative Show at the Museum of French Art

(Continued from page 5)

was done in the early naturalistic manner when he was getting back to nature and away from the cubistic type of composition illustrated in his "Le Vieux Pont," is hardly more than a hazy promise of the glowing, sumptuously infomed *paysages* that Derain has finally arrived at, such as Marie Harriman showed last season at her gallery. The "Arlequin," a much exhibited work, is also early, full of distinction, yet hardly suggesting the glamorous figure pieces that were destined to spring up as Derain's inherent style began to assert itself. "La Nuque," a small study of a woman's head and shoulders, is perhaps the best

figure piece that Mrs. Dale has unearthed to illustrate this artist's ultimate accomplishment in this direction.

One has only to visualize such a work as the lovely dancing woman in the Phillips Memorial Collection to realize how badly this comparative exhibition stands in need of such a work in order to strike a proper balance. Seeing Derain and Vlaminck side by side in such a collection, say, as the Stransky, is sharp reminder that the Vlaminck would be the first to go if ever there came a time of re-ordering or reduction of the Stransky pictures. Vlaminck has his place, to be sure, and he has brought forth a certain type of landscape that is pleasantly stimulating, if stereotyped; but to place him beside Derain in the effort to discount the latter's artistic accomplishment at

this early date is perhaps courting fate.

In time we shall perhaps know more clearly the relative merits of the two men who started out together as founders of the "ecole du Chatou" and who ended on such different planes of popularity. As Mrs. Dale points out in her foreword to the catalog, the "temperaments of these two men offer a great contrast for comparison," although "their years of painting together have left them many similarities in color, Derain leaning toward the ochres and siennas of the South and Vlaminck the greens, cold grays and blues of the North." Most of the canvases on display are from the Dale Collection, and it is to be hoped that Mrs. Dale will continue to supply us with these provocative exhibitions from time to time.



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EXHIBITIONS IN NEW YORK

XVIII CENTURY DUTCH PAINTINGS

Howard Young Galleries

Dutch paintings of the XVIIIth century, landscapes, portraits, genre and flower pieces, are on view at the Howard Young Galleries. Here we have those cool, silvery landscapes that the little Dutch masters delighted in producing, in this case by Jacob and Solomon Ruysdael, where carefully articulated trees stand delicately etched against softly graduated skies. Then there is a Rembrandtesque portrait by Bernhard Fabritius which has a certain tonal dignity, and a "Boy in a Brown Doublet" by Paulus Moreelse which spells quite a different school of painting. Nicholas Maes' "Two Boys in a Landscape" is an attractive piece, with the figures of the youths and their hunting dogs set against a thick-set vision of Dutch countryside.

The flower-paintings are probably the most appealing items in the exhibition, one in particular having the added interest of being a joint work by the great Von Huysum and Jan Willem Franck. A red urn makes excellent color contrast with the blue-green leaves which are wrought with the same loving care that one finds in Von Huysum's detailed descriptions. Other flower painters represented are Abraham Mignon, Gaspar Verbruggen, Pieter Hardime, and P. Casteels. "The White Cockatoo" by M. De Hondcoeter is another fine canvas of the purely decorative sort.

BEN BENN

The Gallery

It is high time that Ben Benn was given a fitting display of his talents, and the current show that Mr. Schwartz has staged at his West 13th Street gallery serves him admirably. The works run back quite a piece, so that we can trace the development of his art from the early, rather tight compositions of 1916 to the imposing productions of the last year or two in which he has come definitely into his own. I do not know what reason has kept Mr. Benn in the background during the last decade, for he made a happy debut in the Forum Exhibition



"LE VIEUX PORT DE MARSEILLE"

On view at the Museum of French Art in the comparative Derain-Vlaminck exhibition, continuing through March 20.

By MAURICE VLAMINCK

in 1916 in company with such men as Sheeler, Man Ray, McFee, Marin, Hartley, etc., but at any rate his latest work gives him the right today to mix in any artistic company he pleases, and he seems equally at ease in figure or landscape or still life. His middle period has a distinct Matisse flavor, but he has apparently looked deeper within himself and so has come upon the essential nature of his art. Certain still life compositions are as smartly executed and accented as any I have seen in some time, and I quite honestly regard his large double nude arrangement as an important contribution to contemporary American painting. His studies of boats and fishing people have been achieved with a fine intensity of stroke and feeling, and they are filled with a certain self-assurance that never forces the pattern outside of its normal course in order to achieve vigor or novelty. This is one of the important shows of the month.

REGINALD MARSH

Rehn Galleries

Reginald Marsh has become one of our most important listening posts, and through him we see the world as it wags and wrangles. His latest canvases, now on view at Rehn's are cleverly managed, rather journalistic records of what goes on in the crowded corners of this town. He delights in depicting writhing, wriggling masses of humanity, whether it be in the close confines of the subway or night-club or dance marathon, or in the open reaches of Coney Island beach on a hot summer's afternoon. He gives a grim but moving account of a city-bread-line, and makes his "Swinging Carousel" a dizzy flight of jittering humans. Somehow or other I find Mr. Marsh too descriptive, too concerned with the reportorial side of his paint-

ing. In his water colors he strikes a better balance between the pictorial elements of his art and his subject matter, and I should advise a simpler, less turbulent treatment for his oils. I am told that he is at the moment en route to Berlin to study the various manifestations of Rubens' top-lofty genius, and this experience should bring him to a closer realization of how to pile up detail without swamping the composition. His flesh, too, needs the cooling influence of a Rubens, but despite these limitations, he remains a clever performer in his chosen field of painting.

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"LANCES AND GUITARS"

By QUIROS

Included in the one-man show by this Argentine painter at the Hispanic Museum.

LOUIS EILSHEMIUS

Valentine Gallery

When exploration and discovery have to do with the things of the human heart and hand, they take on the melting iridescence of the rainbow; hope springs anew and we go forward with the work at hand emboldened and enriched. This is very much the case with Louis Eilshemius whose paintings are being presented at the Valentine Gallery for the next few weeks. Back in 1926, when this painter was already past the sixty mark, Valentine Dudensing determined to edge him into the limelight that had been so long denied him and his work. He had been presented by the Société Anonyme in a one-man show a few years previous to this, and here and there people of consequence in the art world were becoming aware of his talents. But his art in the main had lain fallow and generally undemanded for the better part of his lifetime, and Mr. Dudensing's first presentation came very much in the nature of a resurrection. Those were the days when Henry McBride used to publish his fantastic contributions on artistic matters in his weekly column; and while Eilshemius, the painter, was known to few, Eilshemius, the heaven-storming scribe, was very much in evidence.

Since then, Mr. Dudensing has nurtured his protégé's reputation with consistent interest and care. Finally, with something of the showman's prescience that this was to be the year of Eilshemius's triumph he got to work. He went into the crowded archives of the mid-Manhattan studio of Eilshemius and picked out of the mass of hundreds and hundreds of forgotten canvases enough works to make up two full-sized exhibitions. The first of these, under the general heading of "Romantic Drama," covers the years 1889-1910, while the second group of painting, illustrating "Lyrical Poetry," will include work of the ten years following. This first period, which Mr. Dudensing designates as the time of "Searching and Concentration," completely justifies his faith in his protégé, who appears likely at the ripe age of sixty-eight to come into his own at last. There can be

little doubt that Eilshemius is a very uneven painter, for it has been a considerable labor on the part of Mr. Dudensing to sift the wheat from the tares. But that need not concern us at this particular moment when the only proper thing to do is to hail Eilshemius as an "authentic American painter" and to pass on our sincere respects to the Valentine Gallery for what it has done in salvaging him for our own immediate time.

If Eilshemius has had to wait for this ultimate recognition all this while, it is not that he has languished in obscurity, for he has been one of the most contentious figures in the local art world owing to his passion for broadcasting caustically couched opinions on art to one and all—and there are few scribes or exhibitors in Manhattan who have not been the target for his bombastic broadsides. But somehow or other, in the light of this timely, though perhaps tardy recognition, the other side of the artist in question does not seem to matter much one way or another. Even if this Manhattan eccentric does delight in such self-styled appellations as "Mahatma's Mightiest Mind and Wonder of the Worlds, Supreme Parnasian and Grand Transcendent Eagle of Art," there is nothing of such pretense or humbuggery in his painting. Here he is purely and simply the romantically-minded painter cloistered with his art, independent of groups and schools and passing fashions. He has painted to please himself, and if he romanced a little too often over the amorphous nymphs that ornament so many of his landscapes, why that is Eilshemius, and you can take it or not, as you please. I per-

sonally like least those sylvan scenes where Diana and her train disport themselves so coyly, but those who are most in the know about Eilshemius predict that these are perhaps his most important work. It may be so, for things have a curious way of circling back upon themselves, and in the light of Shaw's quip about getting what you like or you will be getting to like what you get, such forecastings may be correct.

In the meantime, taking his work into strict account, I find the three Tahitian scenes very lovely and full of genuine enchantment, particularly the one with the heavy foreground palm. His "Del Mar, California," painted back in 1889 and the earliest of the group, is a piece of clear limpid painting. Likewise his "New York Street Scene," with arc lights showing in the graying light, is equally telling and ahead of its time in dramatic intent. "Macbeth and the Witches" is highly romantic and originally conceived, and "Biskra," with its hot, mud-walled streets, is another outstanding canvas. But just to show that Eilshemius knows how to paint the nude, when occasion requires, I refer to his striking "In The Studio." I cannot refrain in closing from mentioning again how handsomely Mr. Dudensing has treated his protégé. In time, these works would have come to light in some way or other with the winnowing of the years, but it took decided initiative and courage to dig for the nuggets in Eilshemius' extensive holdings and to make such discovery properly known.

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Julien Levy Gallery

Some twenty practitioners of modern European photography have been brought together at the Julien Levy Gallery for our further edification along the line of contemporary camera work. Inevitably there is style and drama in their prints, and more than once the surrealist spirit touches their plates into newness and *bizarrie*. Man Ray, American but expatriate in Paris, is here with interesting work which will be considered at a later time when Mr. Levy assembles a one-man show of his plates at his interesting gallery. Walter Hege, whose major opus, "The Acropolis" is reviewed in this issue of THE ART NEWS, is represented with plates from this important book; and Helmar Lenski's studies of Russian types, done in close-up, are very powerful. Peter Hans, Lee Miller, Maurice Tabard, Roger Parry, Umbo, and Moholy-Nagy are some of the other camera artists represented.

A. M. HIND

Knoedler Galleries

Water colors by A. M. Hind, keeper of the department of prints and drawings at the British Museum, are on view in the upstairs gallery at Knoedler's. Mr. Hind is one of the inheritors of that rich water color tradition that has come down the years practically intact. His most important publication is *Drawings by Claude*, so he is thoroughly familiar with the more classic phases of painting, which doubtless accounts for the traditional style in which he works. He gives us lovely glimpses of rolling English countryside, that wonderful Worcestershire region of the Malverns where thicket and hedge and stately copse make such perfect punctuation, where the clouds in their courses seem to echo the fair ordering of the earth beneath. Mr. Hind's command of wash is fully adequate to supply him with the effects he desires, and these little souvenirs of old England are documents of decided interest and charm.

WOOD GAYLOR

Downtown Gallery

Paintings and water colors by Wood Gaylor are bound to attract attention at any time, so amusingly does he record the lighter side of the contemporary scene. This year he gives us such racy events as the "Firemen's Ball," that famous *soirée* staged for the benefit of Brancusi when he first arrived in our midst, an "Auction," a "Potato Race" and a couple of backstage rehearsal interludes. I have never thought much of Mr. Gaylor as a technician, since he is one of those neo-primitives who manage to get the paint onto the canvas without benefit of much passion or persuasion. But I was surprised more than a little to find him turning out such glamorous work as the new water color figure pieces that he gives us this year. Here he makes his line and wash go about

the limit in subtle depicting of mood and personality, and his studies of Morris Kantor, Vincent Canadé, Pascin and others of his circle are little masterpieces of delicate, delightful portraiture. I think if I were in search of a portraitist able to give not only a true but tasty account of one's person, I should put Mr. Gaylor near the top of my list of eligibles.

AROUND THE GALLERIES

Victoria Ebbels Hutson at the Weyhe Gallery is exhibiting lithographs and drawings that argue a lively talent. She has a flair for landscape tinged with a delicate satirical intention, such as her "Hunkie's House," or "Rural Free Delivery." But then she does so well with her "Cyclamen," purely a nature study that comes off surprisingly well, standing somewhere between the flower work of Elsie Driggs and Pamela Bianco. Then, too, she achieves remarkably effective portrait heads, such likenesses as those of Rockwell Kent and Diego Rivera being persuasive tokens of her talent in this direction. So, all in all, Miss Hutson's show is a well rounded affair, and she should be immensely pleased with her success.

Monotypes by Seth Hoffman are being shown at Macbeth's, work that is distinctive and freshly conceived. Mr. Hoffman has a decided feeling for the monotype and gets rich effects by beginning with his plate wholly inked and then erasing his lights by degrees. He has shown before at Macbeth's, but these recent prints are most probably the best he has exhibited to date. He gets weight and mass through his handling of the medium, as in the boldly modeled heads, and in his nudes he approaches a fine delicacy of light and shade.

Raphael Soyier is at the L'Elan Gallery with oils, water colors and drawings that display an inherent sense of "painter's quality." It fairly exudes from his brush and pencil, giving his work that instant stamp of quality that is so important. Then, too, there is something softly persuasive in Mr. Soyier's outlook on life that matches his touch, that brings a humane note to his little figure studies, that makes them truly genre painting in the best sense of the word. He has an obvious

affection for the humble, simple people of this world. He is honest if unpretentious in his painting, and his work invariably brings pleasure.

At the Leggett Studios, the top-loftiest art depot in the town, located somewhere near the peak of the new Waldorf-Astoria Towers, is a group of original woodcuts in color by Frank Morley Fletcher, formerly director of the School of the Arts in Santa Barbara. Here is work of charm and fine craftsmanship, unique in its adaptation of the principles of wood-block principles as practiced among the masters in old Japan. Mr. Fletcher combines rugged line and pattern with great delicacy and gradation of color. His landscapes convey a variety of moods, and in each case he has crystallized the essential characteristic of the scene. His "Mount Shasta," with its snow-capped summit surmounting the design much as Fuji does in the Hokusai prints, is bound to be a popular number.

The Wildenstein Galleries are showing crayon portraits by Edith C. Blum, work that is sympathetically rendered and obviously appealing to those in search of pleasing portrait drawing. Mrs. Roland Balay's portrait is perhaps the most imposing of the group, and among Miss Blum's other sitters are Mrs. William Wasserman, Mrs. James Seligman, Miss Rita Donnelly and Mrs. Douglas Bonner. She also is showing a series of romantic figure studies.

The print department of the Grand Central Galleries is offering at the moment recent work by a variety of artists, among whom are Frank Benson, George Shorey, George Wright, Marguerite Kirmse, Kerr Eby and Walter Tittle.

NEW GALLERY FOR YOUNG ARTISTS

On March 1, Richard Cameron Beer, brother of Thomas Beer, the writer, will open at 773 Madison Avenue what he has christened the Times Gallery. Its purpose is "to benefit those artists who have not hitherto exhibited or are at present unable to do so owing to business conditions." Paintings will be hung for a period of two weeks at a fee of \$5.00 for each picture. In the event of sales the commission to the gallery will be ten percent. Artists are requested to submit only canvases of conservative size.

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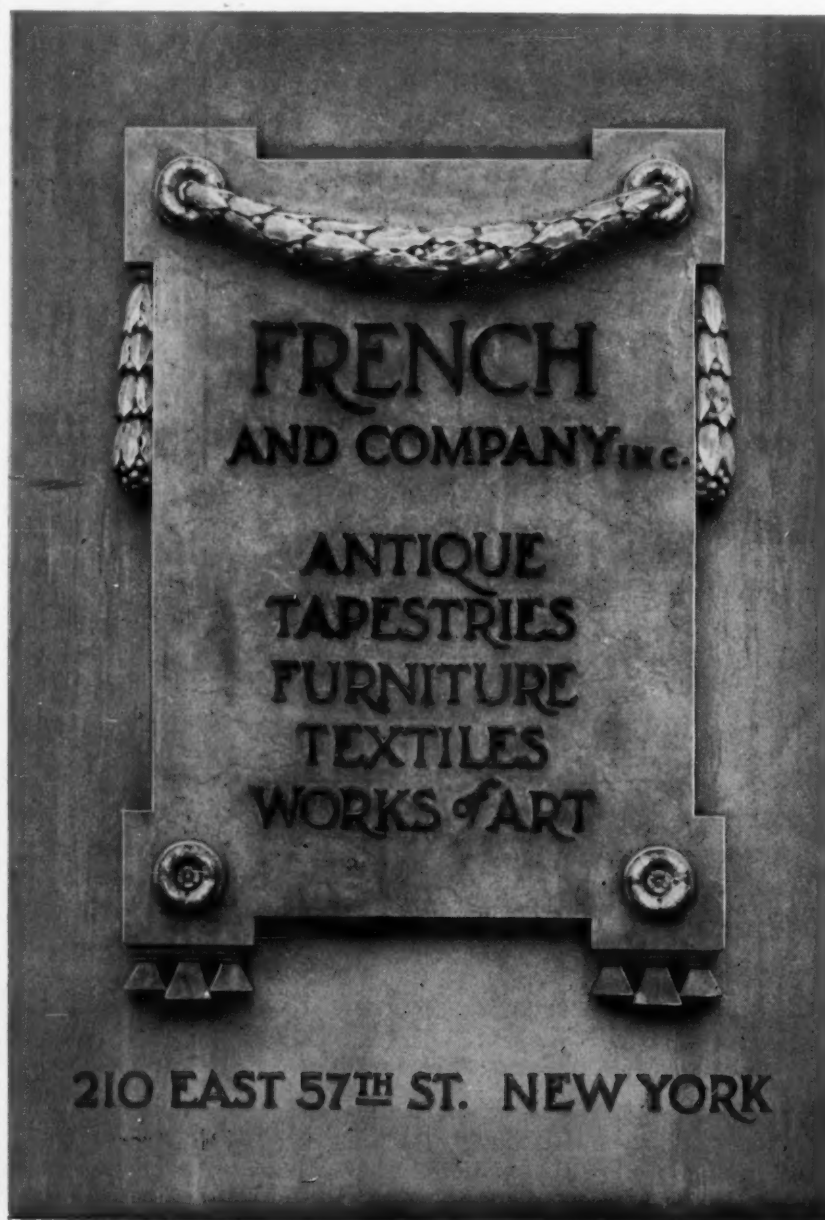
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Important Sales Of American Art At Grand Central

The Grand Central Art Galleries have recently made a number of important sales, which fact has led Erwin S. Barrie, director and manager of the galleries, to speak of a changed attitude on the part of the buying public, which now feels heartened in regard to business conditions.

The sales in question have been made at current exhibitions. At the pre-view reception, eleven paintings by George de Forest Brush were sold—and Mr. Brush asks more for his work than almost any other living American painter. Among the purchasers was the National Academy of Design which with money from the Ranger fund acquired a portrait, called "Nancy," and destined for the National Gallery in Washington.

Another purchase was made by George D. Pratt for the Amherst College collection. This is a typical street scene painted in the Virgin Islands by Charles S. Chapman, N. A., and holds the place of honor in his one-man show. It is entitled "Kronprinsen Gada, St. Thomas."

"Design for the Machine" Exhibition in Philadelphia

PHILADELPHIA.—An exhibition of industrial art known as "Design for the Machine," comprising objects of everyday life in which perfect adaptability and good taste are merged, is on view at the Pennsylvania Museum of Art until March 10. Joseph Downs, curator of decorative arts, has assembled the show with the advice of Professor Charles T. Richards, of New York, outstanding American authority on the modern art manifestation in industry.

The exhibition is to stress quantity production objects, designed to be made by machinery and showing no craftsmen technique or period design which could better be done by hand. Another feature is that the objects displayed, while satisfying a high artistic standard, will be available to the average consumer because of their low cost and wide distribution. Exhibitions of modern art, as applied to articles in daily household or industrial use, have been arranged in other cities, but nowhere in America has such a showing been presented on so definite and inclusive a scale.

The exhibition, in effect, will be one demonstrating the "latest step" in the evolution of industrial and domestic art, a field in which the Pennsylvania Museum with its School of Industrial

Art has been one of the foremost American exponents since the Centennial Exposition of 1876. Museum authorities believe that many modern designers, in their sincere and earnest efforts to apply good taste and beauty to mass production, are moved by the same sincerity of purpose which impelled medieval craftsmen to create their magnificent hand-hewn and hand-ornamented cathedrals. The exhibit is offered, not as a substitute for the older forms, part of whose value lies in their individual variations, but as an alternative to meet different and less spacious conditions of modern life.

The display is the second of three planned by the museum to depict the progress that is being achieved in the "art that is in the making." The first of these, which concluded on January 1, was a collection of paintings by living artists, and the third, to be announced later, will be devoted to modern architectural designs.

Colloquially speaking, the art to be seen at the museum is in part, modern "housekeeping apartment" art, in which lack of space demands compact and space-saving furnishings.

A sitting room, bedroom, dining room, kitchen, bathroom and nursery are furnished with such objects as are used in the modern home. In addition, a special feature is a room for all uses (a combination bedroom, dining room, living room). A modern shop, designed by Walter Dorwin Teague and displaying modern manufactured products, is also of inter-

est, as well as such widely diverse objects as a gas boiler, scale working models of an ocean liner, an autogiro and an automobile, all practical machines whose one purpose is their practical functioning.

The contributors to the exhibition include some of the leading artists, designers, manufacturers and interior decorators working in the new spirit in America today. Among them will be found Marianna von Allessch, Margaret Kay and Sylvia van Rensselaer, Donald Deskey, Paul T. Frankl, Wolfgang and Pola Hoffmann, George Howe and William L. Lescaze, Gilbert Rhode, Eugene Schoen, Walter von Nessen, Russell Wright and Kem Weber.

In conjunction with this exhibition, there has also been arranged a study collection of valuable textiles from France, Germany and Czechoslovakia and of French and German ceramics.

It may be said that the show has a fourfold interest. First for the general public, because it demonstrates how a comparatively small outlay will procure household furnishings in good taste. Second for the individual, who requires compactness in his furnishings. Third, for the art lover who is sympathetic to new art forms and perceives in the collection the expression of the special philosophy of this age—functional beauty. Last, for the manufacturer, who will have an opportunity to see the best in design that is being created by European and American industries and the various uses to which newly created materials are put.

Antiques Valued At \$23,500,518 Enter New York

The antiques imported into the United States during 1931 have been valued at \$27,500,518.00 by the Department of Commerce. All but \$4,000,000 were entered by way of New York. In other words, \$23,500,518.00 was cleared at the Port of New York and \$4,000,000 was cleared at other ports designed for customs clearance of antiques; that is to say, at Boston, Philadelphia, New Orleans, San Francisco and Seattle. Works of art under bond for exhibition totaled \$1,736,298, this included in the total for the Port of New York. An antique from the point of view of the customs is an object made before 1830.

"HURCOMBS" GOES INTO BANKRUPTCY

LONDON.—The sensation of the last few days has been the announcement that "Hurcombs," who not long ago converted the Grafton Galleries into auction rooms, has gone into bankruptcy. For some time the continuous and extensive advertising campaign pursued by this firm has been a source of wonder to all who knew what this meant in point of expenditure. The débacle, therefore, has not come altogether as a surprise. There are rumors that a considerable number of sales remain unsettled. The public examination is set for April 21.—L. G. S.

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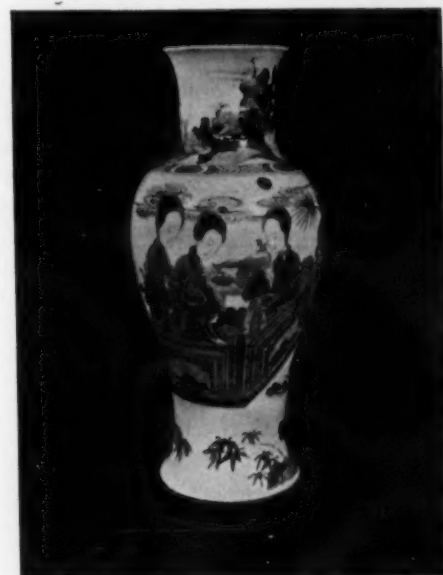
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IN LIGHTER VEIN

At the present moment, when the temper of the time is being severely tested in the crucible of world progress and change, an investigation into the lighter side of the situation may not be amiss. It may, furthermore, yield certain deductions of a felicitous nature not so easily derived from the more serious manifestations of our cultural self-expression. Art, in its major aspects, is more often than not apt to be rather a solemn affair, since the weight of revelation hangs heavily about its door. But within the less portentous manifestations of our pictorial genius we may doubtless discover signs of a very healthy and upspringing sense of humor that refuses to lower its pitch for a single moment in the name of the Great Depression.

Humor, like courage, thrives on adversity, and it is certain that our own particular brand of pictorial comedy has never before been so pungent or so distinctively native. Located cosmically somewhere between a subtly feminine France and a masculinely motivated Britain, America was destined from the start to work out a new blend of morals, manners, art and humor. With the increasing sense of our own individuality pressing home, we can afford to be bold, to make mock of our limitations and our disaffections, to cultivate the flair for swift, wise-cracking humor, to enjoy the jolt of rough and ready comedy liberally tinged with the new moralities.

While our illustrative artists pursue the more or less even tenor of their ways with sufficient deference to the newer accents that fashion demands in the general ordering of our lives, our humorists of the pen and brush are turning out a new brand of work that is bound to serve the historians of the future with a sure and ready index of our essential soundness, sanity and high spirits. Arno, to single



"SACRE COEUR DE MONTMARTRE"

Included in the exhibition at the recently opened Zborowski Gallery.

By UTRILLO

out the leader of the new school of pictorial humorists, is the Rowlandson, the Guys of our own time, and through his fresh, boisterous, often tragically true observations on the human comedy we are learning to coin a new brand of fun that is probably more of a safety valve for our high blood-pressure than most of us realize. Our comic artists, not to forget the cartoonists, the comic-strip fellows, the inventors of the animated cartoons, are all regaling us with pertinent and trenchant fun, and the royal reception accorded "Mickey Mouse" at each new showing is something to be prominently recorded in our annals. The yearly portfolios compiled from American humorous weeklies are touchstones of our rapid strides toward a new national humor. Beside them, the French and English publications of the same ilk seem tame and old-fashioned. Our cartooning, with such men as Covarrubias in the lead, is also getting more pungent and pithy, and it is to be hoped that something of this racy good-humor will seep through into the more classic divisions of our art world. A good pictorial joke is worth its weight in coin of the realm, and we need more artists like Kunyoshi and Stettheimer to enliven our galleries.

OBITUARIES

T. C. HORSFALL

Mr. Thomas Cogan Horsfall, who died at Toutley Hall, Wokingham, on January 31, in his ninety-first year, was one of the founders of the Horsfall Art Museum in Manchester, reports *The London Times*. Primarily, the Horsfall Museum was intended to be educational. It contains not only paintings, drawings, casts and pottery, but also a nature study room, a room devoted to the history of Manchester, and a children's theatre. Having come under the influence of Ruskin, Mr. Horsfall was especially interested in the introduction of aesthetic teaching in elementary schools. He was the son of William Horsfall of Halifax and Manchester and is survived by three daughters.

MAUD N. MONNIER

Mrs. Maud Nottingham Monnier, painter of flowers and gardens, died on February 22 from injuries received the same day when her car collided with a truck in Farmington, Conn.

Her exhibition at the Wadsworth Atheneum in Hartford had closed the day before. She was fifty-five years old and is survived by her husband and two sons. She had taught in schools in Cuba, N. Y., Denison, Texas, and elsewhere. She was a member of the Copley Art Society in Boston and the Springfield Art League.

ENRICO BUTTI

Enrico Butti, who was popular in Italy for his monuments in various cities, died on January 21 in a village near Varese.

"LOUIS WHIRTER"

The painter-etcher, Louis Weirter, who signed himself "Louis Whirter," died on January 12 at the age of 61. Two years ago he underwent a couple of major operations for abdominal trouble, since when he never appeared to resume full health. He was born and educated in Edinburgh, where he went through the R. S. A. School. Examples of his work are to be found in the public galleries of Great Britain and elsewhere.

RECENT BOOKS
ON ART

"THE ACROPOLIS"

By Walter Hege and Gerhart Rodenwaldt

Publisher: E. Weyhe, New York

Price: \$9.00

Chanting the praise of classic art with a fitting elegance and clarity of expression, this new volume on the Acropolis, by Walter Hege and Gerhart Rodenwaldt, will delight all lovers of Greek art. Mr. Hege, commissioned to capture in a series of one hundred photographs the essential characteristics of this time-honored monument to the presiding deity of the Athenians, approached this task in the spirit of the true devotee and disciple. He spent the better part of the year allotted him in preliminary reconnoitering, seeking to discover some inner route to the heart of the great mystery which lay behind the impeccable beauty of this enduring shrine to a forgotten goddess. When he did start work with his camera, he found plentiful difficulties to surmount in order to produce the sort of prints that he had set his heart upon, but the volume in question is ample proof of his victory over the problems of light and shade under a cruelly revealing Attic sky.

The plates are of surpassing beauty, and all in all give a most impressive

and coherent idea of the Acropolis, both in its entirety and in its manifold detail. We have the Propylaea, the Parthenon, the Temple of Athena Nike, and the Erechtheum with its famous Caryatid Portico, all set forth in their glistening beauty against the deep Athenian sky, a truly gorgeous array of lively forms invoking a distant past and a civilization that stands by itself in integrity of outlook and its largeness of achievement.

The introductory text by Mr. Rodenwaldt matches the plates with its fine interpretive fervor, and it tells of the many aspects of the Parthenon, historical and otherwise, which the reader will want to have by him for a full comprehension of this undying tale of old Attica.—R. F.

MERIMEE'S "CARMEN"

Translated and illustrated by
Albert SternerPublisher: William Farquhar
Payson, Inc., New York
Price: \$7.50

Prosper Merimee's "Carmen" on which the story of the opera with this title was based (with marked differences) is a tale after Albert Sterner's own heart—just the sort of rapid, picturesque romance of Spain and its on-sweeping elemental emotions to stir his imagination. He has made not only the drawings for this holiday edition with its wide margins and hand set type but also the translation. Reproduced by the latest full-tone process, the illustrations give the illusion of original drawings. Each one is sensitively incorporated on the page. Some have the rhythm of violent action. Others are in quieter mood. Albert Sterner is a master draughtsman, direct, imperious. He works his will ruthlessly with his vital stabbing, quivering line, his use of powerful dramatic blacks, his grip on the whole of what he wants to express.

In addition to what might be termed the layman's edition of this attractive volume, there is a de luxe edition of ninety-eight numbered autographed copies with a special title-page bearing an original etching by the artist.—E. W. P.

WHITNEY MUSEUM
CLOSED MONDAYS

The Whitney Museum of American Art will be closed on Mondays beginning March 7, it was announced by Mrs. Juliana R. Force, director. Mrs. Force gave as the reason the tremendous crowds that have attended the museum since its opening in November, necessitating more time for cleaning and renovating the rooms.

LONDON LETTER
By Louise Gordon-Stables

The Old Masters' Exhibition at the Tomas Harris Galleries is arousing a great deal of interest. As I explained in my last letter, each of the thirty-four exhibits is undoubtedly an authentic old master, but the attributions are seldom more detailed than the mention of school and century. Consequently, visitors must rely solely on quality and intrinsic interest. When I saw the show, critics and collectors were enjoying a great time endeavoring to decide on attributions, the general opinion being that for the most part both nationality and approximate dates as given in the catalog were trustworthy. As for the prices, which in no case exceed two figures, these are enticing enough to persuade even the most timorous, and also to encourage new collectors and so stem the tide of specimens of fine work going abroad. This, in fact, is the aim of the promoters. Such an exhibition makes it unnecessary for the connoisseur to discover his own finds; they are here ready to his hand. The most ambitious work is the "Mystic Marriage of St. Catherine," attributed to Francesco Solimena, a composition of considerable dignity and very rich in color. Frankly marked as "anonymous" is a picture of "The Infant St. John," given to the XVIIIth century Spanish School, a charming work, the lighting obviously by a master's hand. Of great interest is a "Descent from the Cross," painted after a lost original by Van der Weyden, by a pupil of the latter. Another Flemish work about a century older is a little landscape depicting a valley with blue plains and skies in the distance. Joost de Momper is suggested as the painter. Because his name is less familiar than some of his contemporaries, it does not follow that his work is necessarily less attractive.

The Batsford Gallery is running a choice little show entitled "Three Centuries of French Taste," including such diverse objects as bookbindings, silver, tapestry, drawings, prints and furniture. The books are for the most part from French royal collections, the bindings tooled with the *fleurs-de-lis*, arms and cyphers of the monarchs. The silver, which comes from the private collection of Mr. E. A. Phillips, is of rare type; and the snuff-boxes are fine examples of the elaborate enamel and goldsmiths' work of the period. Calligraphic portraits of Louis XVI and Marie Antoinette, by Maumenet, are interesting examples of an art which partakes of a sort of virtuosity, but yet possesses a curious attraction in its lightness of touch. The furniture includes a characteristic Louis XV library table with ormolu mounts by Caffieri, while a pair of settees of the same period are covered in excellent Aubusson of rather later date. It is remarkable how admirably in the space of one modest room so much that is pertinent has been arranged. Every item reflects something very definite in the make-up of what is known as "French Taste."

Another exhibition of furniture and furnishings is being organized by Sir Philip Sasson. It is to be called *The Age of Walnut*, and, needless to say, will display a considerable number of pieces fashioned during the reign of Charles II. Grinling Gibbons will be represented by several specimens of his carving, and silver will likewise be featured, including the famous "Seymour Salt," made as a wedding present to Catherine of Draganza on her marriage to Charles II, and the equally famous two-handled cup and cover which belonged to Samuel Pepys. Although the field of historical relics has been sufficiently covered in the past, a few items of unusual interest will be included such as an unhonored I. O. U. made out by Charles II and lent by her Majesty Queen Mary.

A modern touch is added in the poster designed by Rex Whistler, who has a flair for combining wit with historical themes and humor with sound decoration.

The exhibition of contemporary French Art at the Reid-Lefèvre Galleries does not seek to cover the whole ground. A Picasso, entitled "Flowers in a Studio," shows this painter at the stage where he was primarily intrigued by the abstract, while another finds him inclining towards the more purely representational. "Monkeys in the Forest," by Henri Rousseau, is a dominant feature.

BERLIN LETTER

By Flora Turkel-Deri

There have been many rumors of an exhibition of German art to take place at Burlington House. Although so far, plans have not assumed definite shape, there can be no question that the suggestion should be kept alive and settled in the affirmative. It is certainly no lack of good will that has prevented the enterprise. The obstacles lie predominantly in the expediency of sending art works abroad and denuding our public galleries for a time of their most spectacular holdings. However, the probable loss or damage is very, very small and practically negligible when weighed against the paramount importance, both esthetically and socially, of such a demonstration. In addition to promoting international amity, such an exhibition would testify doubtless to the cultural status of our country and serve to increase her reputation.

For some time the Museum of Antiques in Berlin has been in the possession of a marble head of a bearded man, which has been identified by the assistant curator of the museum, Dr. Blümel, as the portrait of Aurelius Antoninus, later the Roman emperor, Antoninus Pius. The sculpture, which is in a perfect state of preservation, is a tasteful piece of realistic portraiture, which Dr. Blümel's investigations prove conclusively to have been part of a high relief adorning a triumphal arch made in the IVth century in the reign of the Emperor Hadrian. This monument with its eight reliefs depicting Hadrian's hunting adventures has been the object of much research. It will be recalled that Hadrian adopted Aurelius Antoninus shortly before his death and appointed him Caesar. The relief which bore the Berlin head depicts a sacrifice to Heracles, and is similar to sacrificial scenes on two other reliefs on the same archway. In all three, the figure now ascertained to be that of Aurelius Antoninus is placed standing behind Hadrian, the striking likeness between the two men being responsible for the previous erroneous interpretations. Antoninus' portrait, with the curly hairdress typical of Hadrian's time, is also found on coins.

The Deutsches Museum has been enriched by two important works. The "St. Peter and a Donor" by Adrian Isenbrandt is a gift, while the "Portrait of Phillip the Good" by Roger van der Weyden has been dug out of undeserved oblivion by Dr. M. I. Friedländer.

In the first painting the donor, a middle-aged man devoutly folding his hands in prayer and wearing a black mantle trimmed with fur, is turned full-face toward the beholder. The arms at the top, in the background, have been identified as those of an Andalusian family. The saint in an attitude of great kindness has placed his arm around the donor's shoulder, his face is bent downward in the shadow and his bald head which is upraised catches the light coming down from above.

In the van der Weyden portrait, Phillip the Good, patron of van Eyck as well as of van der Weyden, looks of a cold intellectual nature with his sharply modeled face, energetic mouth and quietly measuring eyes. The Order of the Golden Fleece, which he founded, is shown upon his breast. His black velvet coat is set off against a cool bluish background. As characteristic of van der Weyden, precision and skill of handling give every detail its full value, and the composition is closely wrought.

The Deutsches Museum, incidentally, owns a portrait by van der Weyden of Charles the Bold, the father of Phillip the Good.

The sculpture division of this museum has also received a valuable new acquisition, a gilded bronze relief which was formerly in the famous van Kaufmann collection. This dignified and harmonious work, which was previously thought to be by Peter Vischer of Nuremberg, is now considered to have been done by an early XVth century artist of Augsburg. The Madonna with the Infant Christ on her arm is represented on a crescent and it is assumed that in times past the relief adorned a tabernacle. The execution shows the skilled hand of a master.

The Print Room in Berlin will cele-



(Times Wide World)
MR. AND MRS. FRANCIS B. KLEINBERGER WHO RECENTLY CELEBRATED THEIR FIFTIETH WEDDING ANNIVERSARY

brate the hundredth anniversary of Goethe's death by an exhibition devoted chiefly to his drawings. In addition, there will be portraits of persons associated with him and illustrations for his books by Delacroix, Cornelius and others.

In a recent article in the *Münchener Jahrbuch der bildenden Kunst*, Professor Erwin Panofsky of Hamburg writes of Dürer's Apostle paintings in the Munich Pinakothek, undertaking to clear up the motives which led to their creation. There have been many attempts to discover why Dürer executed panels of this size and importance without special commission—a rather unusual occurrence at that epoch. Likewise, certain disharmonies and obvious alterations in the depiction of St. Paul have not escaped the discerning eye of connoisseurs.

Recently the pictures were submitted to an X-ray examination which,

The Kleinbergers Express Thanks For Remembrances

Mr. and Mrs. Francis B. Kleinberger, who on February 19 celebrated their golden wedding anniversary, wish to thank, through THE ART NEWS, the many friends who so thoughtfully expressed their remembrance of this occasion. During his long career Mr. Kleinberger has sold over a hundred Rembrandts and formed such outstanding aggregations of old masters as the Altman, Friedsam and Johnson collections.

however, failed to throw any light on the subject, because the backs of the panels were covered with a plumbous substance causing diffraction of the rays. This metallic layer also hid the grainings of the wood so that it was impossible to determine whether the tablets bearing the inscriptions under the pictures and the panels of the pictures themselves were of the same material. The great number of photographic details secured during the X-ray tests provided Professor Panofsky

with valuable material for his investigations. He now gives us an explanation for the above-indicated problems by revealing through exact scientific methods the fundamental analogies between the Munich "St. Paul" and Dürer's print of Phillip with the crozier. Through this comparison, we may infer that the artist used the latter picture in the composition of the St. Paul. This conclusion was arrived at through a photo-mechanical process yielding congruous photographs of both heads. Superimposed copies were then made of the negatives. Careful examination of the evidence obtained through these procedures led to interesting conclusions.

In 1523 Dürer was commissioned by the municipal council of his native town to paint an altarpiece in honor of the Virgin Mary and it is assumed that he decided to depict the apostles Phillip and Jacob the Younger on the wings just as he had represented them during the same year on engravings. While the artist was engaged in filling this commission, the order was suddenly withdrawn because of official acknowledgment of the Reformation by the city authorities. Now faced with the necessity of using the panels in some other way—the "Jacob" was also probably in *status nascendi*—Dürer thought of the groups of Apostles and St. John the Evangelist which are the subject of Professor Panofsky's examinations. This scholar has proved that the great Nuremberg master transformed the representation of the apostle Phillip with his crozier and short beard, into the figure of Paul with a sword and long beard. The figure of St. Mark was then added, and soon afterwards the second panel, depicting St. John and St. Peter, was also finished. As early as 1526 both works were presented by Dürer to the town of Nuremberg, a purse of 100 florins being given him on this occasion. In 1627 the paintings were transferred to Munich by order of Elector Maximilian of Bavaria.

Further evidence confirming the above-mentioned conclusions is provided by the visible correction of date on the Phillip engraving, which Dürer altered to 1526, although 1523 was the actual year of its origin.

ON EXHIBITION

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FURNITURE, ETC.

Sale, March 4, 5
Exhibition, February 27

Antique Italian furniture from the stock of Louis and Company will be sold at the American-Anderson Galleries on the afternoons of March 4 and 5, after exhibition beginning February 27.

Although its range is from the XVth to the XVIIIth century, the furniture offered is for the most part Italian Louis XV and Louis XVI. The textiles comprise Gothic and Renaissance velvets, Louis XV and XVI brocades and some very fine XVIIIth century Italian crimson, blue and golden-yellow damask. There is also a group of Sardinian linen-and-wool embroidery coverlets of peasant workmanship. Bronzes, majolica, sculptural fragments in marble, ironwork and a variety of candlesticks appear among the decorative objects.

The tapestries include a typical bluish-green Lille "Teniers" example of the XVIIIth century, "Dejeuner sur l'Herbe," portraying a family group in the foreground enjoying an *al fresco* meal. A large Brussels example of the XVIIIth century has for subject "The Triumph of Augustus Caesar," while a late XVIIIth century Antwerp armorial tapestry shows an Italian ducal coat-of-arms. Among the earlier specimens are a Flemish Renaissance XVth century panel illustrating a busy wharf scene of ancient times and a small, choice Tournai Gothic millefleurs panel of about 1500.



"DON ANACLETO"

By QUIROS

A painting to be found in the artist's one-man show now on at the Hispanic Museum.

XVth century cassoni are especially numerous, with Venetian, Veronese, Tuscan and Brescian examples. The most outstanding is an entirely original Venetian piece of about 1600, which comes from the Julius Böhrer collection in Munich and is illustrated in Schottmüller's *Furniture and Interior Decoration of the Italian Renaissance*, 1921, plate 133.

Besides cassoni appear credenz, cabinets, bedside tables, writing tables, the desirable smaller pieces predominating. There are, however, some larger examples of furniture, such as the late XVIIIth century Venetian secretary-bookcase of inlaid root walnut, the upper part having mirror doors with the old glass. In Venetian lacquer, seven XVth century side chairs with cabriole legs are particularly notable.

Among the textiles there is a XVth century Venetian chasuble ferronnerie with cruciform orphrey in needle-painting. A XVth century crimson velvet cope is appliquéd with the English needle painting so famous in its time.

A XVth century marble *haut relief* with a good patina, showing the Madonna and Child, reveals the influence of Rosellino and comes from the school of Avignon.

DANE ET AL, BOOKS, ETC.

Sale, March 4
Exhibition, February 27

Important Americana, autograph letters, Washington relics and memorabilia, the property of Oscar Dane of St. Louis, Mo., Mrs. Anna E. Thompson of West Englewood, N. J., and others, will go on exhibition at the American-Anderson Galleries on February 27, prior to dispersal the afternoon of March 4. Included are autograph letters by George Washington, Alexander

Hamilton, Abraham Lincoln, the Huntington family and Theodore Roosevelt. Washington's own mahogany card-table used by him at Mount Vernon, his writing desk of rosewood with mother-of-pearl mountings, his fob seal having his coat-of-arms cut in carnelian and mounted in gold, and his own cut-glass whiskey decanters are among the important Washington relics.

In addition to the Oscar Dane Washington relics, other important items include an apparently unrecorded edition of *Rules and Articles for the Better Government of the Troops of the United States of America*, printed in Charleston on 1780; an American silver coffee-pot of the tankard type made by Chaudron and Rasch, and several Indian tracts.

TWO LONG ISLAND LIBRARIES

Sale, March 9
Exhibition, March 4

Handsome inlaid and jeweled bindings, fore-edge paintings, including many which are double, splendid library sets in choice bindings, extra-illustrated books, and illuminated manuscripts on vellum are features of a catalog consisting of selections from the libraries of two Long Island collectors, with a few additions, to go on exhibition at the American-Anderson Galleries on March 4, prior to dispersal the afternoon of March 9.

The illuminated manuscripts on vellum on this small but choice catalog of books include a superb XVth century *Book of Hours*, from the Robert Hoe collection.

Modern manuscripts on vellum include *Friar Jerome's Beautiful Book*, by Thomas Bailey Aldrich; *Thanatopsis*, by William Cullen Bryant, in a lovely jeweled binding, and *The Rubaiyat of Omar Khayyám*, with jewels and inlays.

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MADONNA AND CHILD SCHOOL OF AVIGNON, XVTH CENTURY
A high relief from the stock of Louis & Company to be dispersed at the American-Anderson Galleries on the afternoons of March 4 and 5.

Famous "Red Boy" In April Auction

(Continued from page 5)

mirror, a rare musical Dutch grandfather clock in an antique walnut case and a six-fold Japanese screen, exquisitely decorated in lacquer.

The silver collection of Lambton Castle comprises an important Charles II two-handled porringer and cover, as well as some fine racing cups and covered dishes. Among the plate we find a James I rosewater dish, a Charles II tankard and cover, a hot water jug and brandy pan from the George II period and some charming candlesticks and salvers. Continental silver includes a number of fine tankards and other interesting pieces.

A large Crown Derby dessert service, painted with landscape views is one of the finest items to be found in the group of old English china and porcelain. In addition, a wide selection of Continental and Oriental potteries and porcelains will be offered. Gilt drawing-room furniture, many rugs, the costly furnishings of the reception rooms and bedrooms, as well as Lord Durham's library of 20,000 books are further attractions in this large and qualitatively high dispersal.

RECENT AUCTION PRICES

H. THOMAS FARRAR ET AL, AMERICAN FURNITURE, ETC.

American-Anderson Galleries—The sale of American furniture belonging to H. Thomas Farrar and others brought a total of \$15,051.50 at the one-session disposal on February 20. The two highest prices with bidders were:

- 251—Chippendale carved walnut scroll-top highboy, New England, about 1760; Ginsberg & Levy.....\$600
- 256—Chippendale carved mahogany scroll-top secretary, Pennsylvania, XVIIIth century; T. F. Randolph.. 650

MICHAELYAN RUGS

National Art Gallery—The Oriental rugs, antique, semi-antique and modern, sold on February 19 and 20 by order of H. Michaelyan, Inc., brought a total of \$29,678. The following prices are notable:

- Antique Aubusson rug, Louis XV style; Mrs. W. King.....\$1,550
- Aubusson carpet, 25 by 17 ft.; O. Harooturian 1,500
- Baktiari rug; Mrs. W. King..... 1,000
- Meshed rug with all-over floral design; J. G. Kulellan..... 800
- Old type Kerman rug; L. G. Kulellan 700
- Semi-antique meshed rug with border; Mrs. W. King..... 625

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Cartoon by Jan Frans van den Hecke (son of Frans van den Hecke) 1662, Doien, Brussels. Title "L'Apotheose de Louis XIV." Size 12 feet 10 inches by 12 feet 10 inches.

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Charles II Art Exhibit Rich in Rare Mementoes

(Continued from page 5)

by Sir Peter Lely shows this same charming lady, standing by her pet lamb, garlanded with flowers.

Although the majority of visitors will be most interested in viewing the personal relics of the famous monarch, those of a mechanical bent will delight in the fine display of early instruments that foreshadowed the invention of the modern calculating machine, various astronomical apparatus and the telescope.

Among the painters, Sir Peter Lely and Jacob Huysmans share the principal honors. Especially noteworthy from the historical point of view are portraits of the five ministers who formed the Cabal Cabinet, which have an interest distinct from their technical qualities. A group of finely selected miniatures establish the fact that XVIIth century practitioners in this field had a force and a power of characterization which gives their work high rank. Samuel Cooper and Dixon are represented by examples of considerable distinction. The male characterizations are, however, rather superior to those of women which tend to the pretty rather than the veracious.

Among the outstanding features of the exhibition is the furniture, which has been specially chosen with a view towards reconstructing the social life of the age. One of the finest items is a walnut state chair, richly carved with the coats-of-arms proper to the King and his bride. The seat and cane back of this historical piece are in fine contrast to the elaborate woodwork. Some particularly fine loans come from the antique dealers. In the group of clocks we find a specimen by Edward East, the court horologist, from the collection of Mr. Francis Mallet, while several fascinating watches come from Mr. Percy Webster. Silver, of course, is an important feature of the exhibition and the notable XVIIth century specimens contributed by Messrs. Crichton are a great addition to this section. In the group of furniture we find a handsome loan from Mr. M. Harris—a cupboard typical of the rich marqueterie decoration of the period. Prints and mezzotints are also included in the showing and here one notes an interesting loan from Messrs. Colnaghi—a mezzotint of the Duchess of Portsmouth by R. Tompson, after Lely.



"THE SCOUTS"

Included in the artist's one-man exhibition at the Hispanic Museum to April 12.

By QUIROS

Famous Marble Hall in Dresden Now Restored

DRESDEN.—The famous Marble Hall in the Zwinger has been restored to its original condition. Built by Augustus the Strong in 1711 and used for gala festivities during his reign, it was afterwards carelessly treated and partially destroyed. Twelve years ago the work of restoration was begun, and all additions made since King Augustus' day removed. The ceiling piece representing King Augustus as Hercules, by the court painter, Christoph Fehling, has also been restored to its original condition.—F. T.-D.

Wollenberg Sale At Lepke's Will Be Held March 15

(Continued from page 5)

kam, Mieris, Teniers, Ostade, Molenaer and Nicolas Maes (the last with two very attractive portraits).

The pleasing art of the XVIIIth century is represented by views of Venice by Guardi and Mareschi, while G. B. Tiepolo's study for a frieze is unusually interesting. A French picture from circa 1760 represents Louis XVI and Mary Antoinette adorning a bust of Louis XV with garlands of roses. This anonymous work reveals the hand of a master.—F. T.-D.

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by Jan Van Noordt
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Canvas signed and dated 1645 at lower right. Height 33 inches, width 26½ inches. A certificate by Dr. Hofstede de Groot accompanies this painting. From the important art collection of Dr. John E. Stillwell.



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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th Street—
Old English coaching prints.

Ainslie Galleries, Waldorf-Astoria, Park Avenue and 50th Street—Paintings by Ivan Choultsse, and paintings by Ashton Knight.

American-Anderson Galleries, 30 East 57th Street—Portraits by American artists, beginning March 1. Admission for the benefit of the unemployed.

American Folk Art Gallery, 113 West 13th Street—Early American paintings in oil, water color, etc., and on velvet and glass, Pennsylvania Dutch furniture, etc. (Open by appointment).

An American Group, The Barbizon Plaza, 58th Street and Sixth Avenue—Water colors by Jacob Getlar Smith, Feb. 23, through March 12.

An American Place, 509 Madison Avenue—Photographs (1892-1932) by Alfred Steiglitz, Feb. 15-March 5.

Architectural League, 115 E. 40th Street—One-man show of Joseph Urban's recent works, to benefit unemployed architectural draftsmen. 47th annual exhibition by the Architectural League of New York.

Arden Gallery, 460 Park Avenue—First show of drawings by Carroll French, Feb. 16-March 5.

Argent Galleries, 42 West 57th Street—Detroit Society of Women Painters and Landscapes by Alta West Salisbury, to March 5. Photographs by Wyant Davis, Feb. 29-March 5.

Art Center, 45-47 East 56th Street—Work by members of the N. Y. Society of Craftsmen, semi-permanent. "Fifty Prints of the Year," March 4 to 26. Designs submitted for the Wolf Packaging Competition, March 1-19.

Averell House, 142 East 53rd Street—Animals in sculpture, mainly dogs, by Madeleine Fabre and paintings from Knole House, through March 12. Large collection of antiques, garden sculpture and garden furniture, recently imported.

Babeo Art Galleries, 5 East 57th St.—Paintings by Henry S. Eddy.

Bachstift, Inc., the Sherry-Netherlands, Fifth Avenue and 59th Street—The Stephan von Auspitz collection.

Balzac Galleries, 449 Park Avenue—Group of Young Americans, March 1-31.

Belmont Galleries, 576 Madison Avenue—Primitives, old masters, period portraits.

John Becker, 520 Madison Avenue—Sculpture in bronze and terra cotta by Isamu Noguchi, until March 10.

Boehler & Steinmeyer, Inc., Ritz-Carlton Hotel, Madison Avenue at 46th Street—Old masters.

Bourgeois Galleries, 123 East 57th Street—Contemporary French art, arranged by the Galleries Zborowski.

Brooklyn Museum, Eastern Parkway, Brooklyn—American impressionists (1880-1900), Jan. 19-March 1. Reproductions of Byzantine mosaics. Modern Catalan paintings, assembled by the College Art Ass'n, Feb. 15-March 12.

Brownell-Lambertson Galleries, 106 East 57th Street—Lithographs by C. J. Shearn, Jr. and fine decorative appointments, March 1-12.

Brummer Gallery, 55 East 57th Street—Ceramics by Artigas, March 5-April 5.

Bucher Galleries, 485 Madison Avenue—Antiques, tapestries and objects of art.

Butler Galleries, 116 East 57th Street—Paintings "suitable for decoration."

Carlberg & Wilson, Inc., 17 East 54th St.—XVIIIth century English and French portraits, primitives and sporting pictures.

Ralph M. Chait, 600 Madison Avenue—Important Chinese porcelains.

Chambrun Galleries, 556 Madison Avenue—Permanent collection of French paintings.

Charles of London, 52 East 57th Street—Paintings, tapestries and works of art.

Children's Art Centre, 184 Eldridge Street—Facsimiles of drawings by Rembrandt.

Contemporary Arts, 12 East 10th Street—Paintings by Revington Arthur, Feb. 9-March 4.

Daniel Gallery, 600 Madison Avenue—Group show of American painting.

Delphic Studios, 9 East 57th Street—Recent photographs by Edward Weston and drawings by S. Stella Henoch, Feb. 29-March 13.

Demotte, Inc., 25 East 78th Street—Drawings by Isamu Noguchi, through March 12.

Herbert J. Devine, 42 East 57th Street—Permanent exhibition of early Chinese bronzes, jades, pottery, paintings and sculpture. Most unusual collection of Scythian art.

Downtown Gallery, 113 West 13th Street—Recent work by Wood Gaylor, through March 22.

A. S. Drey, 680 Fifth Avenue—Paintings by old masters and works of art.

Dudensing Galleries, 5 East 57th Street—Etchings and lithographs by Cruikshanks, Gillray and Rowlandson, through March 3.

Durand-Ruel Galleries, 12 East 57th St.—Masterpieces by Renoir, for the benefit of Emergency Unemployment Relief Committee, Feb. 8-March 5.

Durlacher Brothers, 670 Fifth Avenue—Old masters and antique works of art.

Ehrlich Galleries, 38 East 57th Street—Paintings by old masters and antique English furniture and accessories, modern china, glass and linens. Loan exhibition of portraits of George Washington, for the benefit of the Emergency Nursing Relief, through March 4.

Fernagh Galleries, 63 East 57th Street—Recent paintings by Jack B. Yeats and water colors by Francis Chapin, Feb. 29-March 12.

Fifteen Gallery, 37 West 57th Street—Sculpture by Isabel M. Kimball and paintings by Agnes M. Richmond and Winthrop Turney, Feb. 29-March 12.

The Gallery, 144 West 13th Street—Paintings by Ben Bann, to March 4.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Art Gallery, 145 West 57th St.—Paintings by American and foreign artists.

Goldschmidt Galleries, 730 Fifth Avenue—Old paintings and works of art.

G. R. D., 58 West 55th Street—Fourth new group, to March 5, 1-6 p. m.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Landscapes by Robert Nichols, March 1-12. Colored etchings of the Orient by Dorsey Potter Tyson and etchings by Roth, Chauncey F. Ryder, McNulty, Webster, Huty, Kappel, Margulies and Lozowick, March 1-12.

Harlow, McDonald Co., 667 Fifth Ave.—Etchings by Rembrandt, and etchings and drawings by Stanley R. Badmin, through March 14.

Marie Harriman Gallery, 61 East 57th Street—Paintings by Juan Gris. One-man show by Roger de la Fresnaye, beginning March 2.

Heller Gallery, 515 Madison Avenue—Metropa fabrics.

P. Jackson Higgs, 32 East 57th Street—Old masters from the XIVth until the XIXth century.

Hispanic Society of America, 156th Street and Broadway—Paintings of Gaucho life in Argentina by Quirós, to April 15.

Edouard Jonas of Paris, 9 East 56th St.—Permanent exhibition of French XVIIIth century furniture and works of art. "Primitive" paintings and paintings of the XVIIIth century French and English schools.

Kennedy Galleries, 785 Fifth Avenue—English sporting prints, through March.

Kennel Galleries, 16 East 57th Street—Prints by great modern artists, Feb. 15-April 1.

Thomas Kerr, Frances Bldg., Fifth Avenue at 53rd Street—Works of art, paintings, tapestries and antique furniture.

Kleemann-Thorman Galleries, Ltd., 575 Madison Avenue—Etchings by Robert Lawson.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Knoedler Galleries, 14 East 57th Street—Water colors and wash drawings by A. H. Hind (of the British Museum), through March 5.

Kraushaar Galleries, 680 Fifth Avenue—Paintings by A. S. Baylinson, Feb. 10-March 3.

L'Elan Galleries, 50 East 52nd Street—Paintings by Raphael Soyer, to March 22.

J. Leger & Son, 695 Fifth Avenue—XVIIIth century English portraits and landscapes.

Leggett Studio Gallery, The Waldorf-Astoria, 50th Street and Park Avenue—Water colors by Henry Theodore Leggett. Woodcuts in color by Frank Morley Fletcher, Feb. 23-March 12.

John Levy Galleries, 1 East 57th Street—One-man show by Rafael Sanchis Yago, Feb. 29-March 12.

Julien Levy Gallery, 602 Madison Avenue—Modern European photography, to March 11.

Little Gallery, 29 West 56th Street—Handwrought silver.

Macbeth Gallery, 15 East 57th Street—Paintings by George Fuller and drawings of N. J. landmarks by Sanford Ross, Feb. 29-March 12.

Macy Galleries, 34th Street and Sixth Avenue—Exhibition to celebrate the Washington Bicentenary.

Pierre Matisse Gallery, 51 East 57th Street—Selected modern French painters and sculptors.

Metropolitan Galleries, 730 Fifth Avenue—Italian paintings of the XVth, XVIth and XVIIth centuries, including part of the loan collection from the Esposizione D'Arte Italiana, held in Birmingham, Ala.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Prints (selected masterpieces), Japanese textiles from the Bing collection, through April 17. Early

woodcuts largely from the James C. McGuire bequest. Paintings by Samuel F. B. Morse and a Washington Bicentennial exhibition, Feb. 16-March 27.

Michaelyan Galleries, 20 West 47th Street—Oriental rugs, old tapestries, chenille carpets.

Ulrich Galleries, 108 West 57th Street—Important XIXth and XXth century American paintings, Feb. 8-March 5.

Montross Gallery, 785 Fifth Avenue—Paintings by Russell Cheney, Feb. 29-March 12.

Morton Galleries, 127 East 57th Street—Water colors by Alex. R. Stavenitz, Feb. 29-March 12.

Museum of the City of New York, Fifth Avenue at 104th Street—Historical exhibits relating to New York City.

Museum of Irish Art, The Barbizon, Lexington Avenue and 63rd Street—Paintings by Royal Hibernian Academicians. A permanent exhibition of art and crafts.

Museum of Modern Art, 730 Fifth Avenue—Exhibition of modern architecture.

Museum of French Art, 22 East 60th Street—Comparative exhibition of Derain and Vlaminck, through March 20.

Museum of Science and Industry, 220 E. 42nd Street—Four murals by Howard MacCormick.

National Arts Club, 15 Gramercy Park—Exhibition by junior artist members, opening March 3.

I. B. Neumann, New Art Circle, 9 East 57th Street—Paintings by Lee Gatch, Feb. 23-March 5.

Newark Museum, Newark, N. J.—The Wilbur Macy Stone collection of paper dolls, etc., until March 1. Modern American paintings and sculpture, the bequest of Miss Lizzie Bliss. The Jaehne loan collection of Netsuke and Japanese art. Jaehne loan of Chinese art, opening March 1. Objects of beauty costing 5 and 10 cents. Colonial life, an exhibition to celebrate the Washington Bicentennial.

Newhouse Galleries, 578 Madison Avenue—Water colors by Monty Lewis, Feb. 5-March 5.

New School for Social Research, 68 West 11th Street—The Painters and Sculptors Guild, to March 7.

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New York Public Library, 476 Fifth Ave.—Modern etchings, to March 1. Early views of American cities. Memorial exhibition of wood engravings by Timothy Cole, through March.

New York Society of Women Artists, 745 Fifth Avenue—Work by husbands of members, March 1-15.

Old Print Shop, 150 Lexington Avenue—Exhibition of work by Louis Maurer, last surviving Currier & Ives artist.

Frank Partridge, 6 West 56th Street—Old English furniture. Chinese porcelains and paneled rooms.

Frank K. M. Rehn, 683 Fifth Avenue—Paintings by Reginald Marsh, Feb. 23-March 12.

Reinhardt Galleries, 730 Fifth Avenue—Twenty-two important paintings, through March 5.

James Robinson, 731 Fifth Avenue—Exhibition of old English silver. Sheffield plate and English furniture.

Schultheis Galleries, 142 Fulton Street—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue—Marine paintings.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings. Water colors by Rowlandson (1756-1827).

Messrs. Arnold Seigmann, Rey & Co., Inc., 11 East 52nd St.—Works of art.

Jacques Seigmann Galleries, 3 East 51st Street—Paintings, tapestries and sculpture.

Silberman Gallery, 133 East 57th Street—Paintings, art objects and furniture.

W. and J. Sloane, Fifth Avenue at 47th Street—Antique and semi-antique rugs.

S. P. R. Galleries, Inc., 40 East 40th Street—Paintings and drawings by Robert Morse, Feb. 10-March 5.

Stair and Andrew, 71 East 57th Street—Special exhibition of XVIIIth century cabinets, bookcases and secretaries.

Marie Sterner, The International Galleries, 9 East 57th Street—Sculpture by Eli Nadelman, from the private collection of Helena Rubenstein, to March 17. Paintings by Elena and Bertha de Hellebranth, to March 12.

Stora Art Galleries, 670 Fifth Avenue (entrance on 53rd St.)—Bronze statues before Christ. (Hittite, Etruscan, Greek and Egyptian.)

Times Gallery, 773 Madison Avenue—Work by young American artists, opening March 1.

Valentine Gallery of Modern Art, 69 East 57th Street—Work by Louis Elshemius, Feb. 22-March 19.

Van Diemen Galleries, 21 East 57th St.—Paintings by old masters.

Vernay Galleries, 19 East 57th Street—Special exhibition of XVIIIth century English furniture, silver, porcelain and paneled rooms.

Wannmaker Gallery, an Quatrieme, Astor Place—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Julius H. Weltzner, Inc., 122 East 57th St.—Old and modern paintings.

Weyhe Gallery, 794 Lexington Avenue—Crayon drawings and lithographs by Victoria Hutson, Feb. 15-March 5.

Whitney Museum of American Art, 10 West 8th Street—American primitives from the museum's collection, March 2, through March 25.

Widenstein Galleries, 617 Fifth Avenue—Crayon portraits by Edith C. Blum.

Yamanka Galleries, 680 Fifth Avenue—Group of important early Chinese bronzes.

Zborowski Gallery, 460 Park Avenue (at 57th Street)—Paintings by Derain, Modigliani, Utrillo, Ebliche, Th. Debains and Richard.

Howard Young Galleries, 634 Fifth Ave.—XVIIIth and XVIIIth Dutch paintings, through March 12.

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NEW YORK AUCTION CALENDAR

American-Anderson Galleries
20 East 57th Street

February 27 — Sale of furniture and tapestries from a large Massachusetts country house, also property belonging to a Connecticut collector.

March 4, aft.—Sale of the Oscar Dane et al. books, autographs, etc. Exhibition begins Feb. 27.

March 4, 5, afts.—Sale of XVIIIth-XVIIIth century Italian furniture from the stock of Louis & Company of N. Y. Exhibition begins Feb. 27.

March 9, aft.—Sale of books, old manuscripts, etc., by order of two Long Island collectors. Exhibition begins March 4.

National Art Galleries
Rose Room, Hotel Plaza
58th and Fifth Avenue

February 27, at 2—Sale of early American furniture, china and decorations, formerly the property of Dr. George F. Whitney of New York and sold by order of the present owner.

March 2, at 8 P. M.—Finely bound books, autographs, etc., including standard American and European authors, formerly the property of Dr. George F. Whitney of New York, and sold by order of the present owner, with additions. Exhibition begins February 28, at 2.

FOREIGN AUCTION CALENDAR

BERLIN

Hollstein & Poppel
April—Old Master prints.

Rudolph Lepke

March 1—Paintings and antiquities.

March 15—Paintings and antiquities from the Wollenberg collection.

Paul Graupe

March—The Ibach collection of modern graphic art.

Int. Kunst-Auktionen

March 1—Furnishings and objets d'art.

MUNICH

Hugo Helbing

March—Paintings of the XIXth and XXth centuries.

COLOGNE

Lempertz

March 1-2—The Puricelli collection.

March 15-16—The pottery collection of G. A. Lippe.

AMSTERDAM

Mensing & Co.

April—Works by Rembrandt and other masters. The collections of Count Orlova; art consigned by J. A. de Stuers.

LONDON

Christie's

March 15—Old English glass from the collection of Mrs. Petrocchino.



"KRONPRINSEN GADA, ST. THOMAS"

By CHARLES S. CHAPMAN, N. A.

Sold to George D. Pratt, Esq., by the Grand Central Art Galleries for the Amherst College collection.

MONTCLAIR

Georgiana Pentlarge, a local artist, is holding her first one-man show at the Woman's Club. It comprises fourteen charming portraits, in sanguine for the most part, and a number of drawings in black and white, the imaginative subjects revealing genuine creative power. In these, she is temperamentally of the family of Blake. Her "Day Telleth Night," her latest poetic commentary on life—and it happens here, on death—shows her in full stride, a strangely stirring mystical performance.

The exhibition lasts throughout February. At the same time, another resident of Montclair, Bancroft Braine, is showing a number of Western landscapes.

Bequests to the Metropolitan in Robinson's Will

Probate of the will of the late Edward Robinson revealed that he left an estate appraised at \$585,327, after the payment of expenses and debts. His collection of art objects and books, now in the Metropolitan Museum, was appraised at \$16,800. The portrait of Mr. Robinson by Sargent, which was valued at \$15,000, will go to the museum after the death of his widow, Mrs. Elizabeth Robinson. A valuation of \$1,710 was placed upon the library on archaeology, classical literature and the history of ancient art and civilization which was willed outright to the institution, of which he was director for so many years. The total present value of the bequests to the museum was estimated at \$13,265, the interest in the portrait being valued at \$11,555.

NEW ROOMS GIVEN AT BALTIMORE

BALTIMORE.—A magnificent drawing-room from one of Maryland's most famous colonial houses has been purchased for the Baltimore Museum of Art as gift from Mrs. Emma James Johnson in memory of her husband, J. Hemsley Johnson, who was one of the founders of the museum and one of its trustees. This beautiful interior, which is known as the Abbey Room, is to be installed in an unfinished section contiguous to the colonial rooms in the new building.

Further announcement also makes known the fact that the museum is to have an Oriental room. This is in compliance with the bequest of Julius Levy, who like Mr. Johnson was both a founder and a trustee of the museum.

The colonial room is from the old house known as The Abbey, at Chestertown, Kent County, on the "Eastern Shore," and considered one of the most beautiful survivals of Maryland colonial. It is particularly famous for the paneling that covers the walls of the entire lower floor and several of the upstairs rooms. The drawing-room, known in the days when the house was built as the "greatest room," is of unusually large dimensions, and the delicacy of the carving denotes the master's touch.

The rooms adjoining the Abbey Room are an interior from Eltonhead Manor in Calvert County, Md., and the drawing-room from Habre de Venture, the home of Thomas Stone, one of the signers of the Declaration of Independence. The Elktonhead Manor room is the gift of Mr. and Mrs. Hamilton Owens of Baltimore.

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